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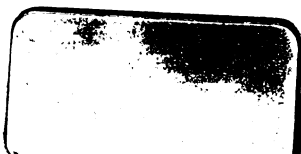


Harvard College Library

FROM

*Prof. F. J. Child.*

*15 Sept. 1887.*



1151669  
ALATYPES,  
*Copy*  
OR  
STENOTYPOGRAPHY:

A SYSTEM OF  
CONDENSED PRINTING,  
TOGETHER WITH  
THE ELEMENTS OF ALAGRAPHY OR  
SYLLABIC SHORT-HAND.

BY  
HENRY H. BROWN.

*Medium 15 Paris*

PUBLISHED BY THE AUTHOR  
BAYLIS CRESC. NICE.

1867.

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Herewith, I hand you a copy of "Alatypes, or Stenotypography: A System of Condensed Printing," by the late Henry H. Brown, a prominent lawyer of this city. The short introductory chapter fully explains the author's object in issuing this little book of 92 pages, which I believe to be worthy of examination, and will be pleased to have you notice it. It will be sent to any one who wishes it, for four cents in stamps.

F. W. DUNNING,

32 So. Division St.,

Battle Creek, Mich.

July 5, 1887.

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ALATYPES,  
OR  
STENOTYPOGRAPHY:

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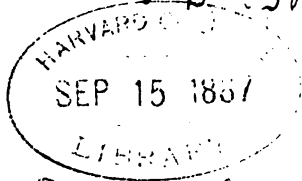
*Multum in Parvo.*

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PUBLISHED BY THE AUTHOR.  
BATTLE CREEK, MICH.

1887.

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Prof. Gould

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HENRY H. BROWN,

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# STENOTYPOGRAPHY.



## INTRODUCTORY.



### I.

**I**T was stated, some time since, in a current newspaper item, that a careful computation showed that the expense of printing the letter *u* in such words as favour, honour, colour, endeavour, etc., by the London *Times* establishment, considering the labor and material expended and the space the letter occupied at advertising rates, to be upwards of five hundred pounds, or twenty-five hundred dollars, per annum! It was further asserted that this paper had adopted the American method of spelling this class of words (limited to between fifty and sixty in number), but failing to meet with a general approval of the change by the literary public, had relapsed into the old orthog-



raphy, which is still retained by the English.

When we consider the immense circulation of this journal, and its valuable advertising space, the truth of the statement appears altogether probable; and it has, at least, sufficient foundation in fact to serve as food for reflection.

The burden of taxes for educational purposes in many States of our Union, is equal to that of the levy for all other purposes combined, and the total expense by the English-speaking people of the world is enormous; yet more than half of this immense sum, to be computed by the hundreds of millions, is actually thrown away. Statistics show that the average attendance of students in our public schools is less than three years, and that it usually consumes two thirds of this period to acquire even a passable knowledge of English orthography !

If in any other object of human endeavor it were conclusively shown that mankind were expending four or five times the necessary amount of effort, time, or money to accomplish some desired result, a speedy change of methods and existing appliances would

quite certainly ensue. In the visual expression of thought by written or printed symbols, however, the world has been extremely conservative in its progress, and we are doubtless using to-day in our current Roman alphabet, many modified forms of the picture-writing invented in the dawn of Egyptian civilization, perhaps a hundred centuries ago.

Developing slowly through the ages into a crude phonetic form, borrowed and adapted by the Phenicians, subsequently cultivated and refined by that wonderful people, the Greeks, and spread by Roman conquest throughout Western Europe, this alphabet has come to be our heritage, but so neglected and overgrown with multiplied errors and inconsistencies that they present a very serious obstacle to the acquisition of elementary knowledge. The necessary first steps in the pathway of learning are made so difficult, as to require years to accomplish, instead of the weeks or months only which would be necessary were these impediments removed, thereby condemning multitudes to illiteracy.

If the advocates of phonetic spelling with

the Roman alphabet, or one closely resembling it, can accomplish that reform, they will have done much to remedy this grave, existing evil ; but if a still more radical reform can accomplish larger and more beneficent results to humanity, it is worthy of examination and a candid consideration of its claims.

The annual expense of waging a devastating war would not exceed the price we pay to retain a method of spelling our language which is a standing reproach to the intelligence of any civilized people.

The English-speaking race is aggressive in the domain of the arts as well as of arms. Its mental and physical prowess alike seek conquest and dominion ; and were its written language easier of acquisition, it would act with intensified force upon the destinies of the world. The speech of a small island of the sea is to-day heard around the world as the most potent ; and if, as some believe, the tendencies of language are to one universal tongue, who shall say but that the English, so vigorous in expression, so rich in composition, gathered from the culture of many ages and nations, shall not finally,

in a modified form, become the chosen medium of expression for all? In fact, this is the prediction of some of the most eminent philologists of our day, and the assertion is fully justified, as well by its history in the past few centuries as by its inherent grandeur, force, and beauty.

The candor to divest one of prejudice in favor of his native tongue, is not often so well illustrated as in a quotation from Prof. Grimm, a noted German philologist. He says: "The English language possesses a power of expression such as never perhaps was attained by any other human tongue. Its altogether intellectual and singularly happy formation and development, has arisen from a surprising alliance between the two noblest languages of antiquity—the German and the Romanesque, the relation of which to each other is well known to be such that the former supplies the material foundation, the latter the abstract notions. Yes, truly, the English language may call itself a universal language, and seems chosen to rule in all future times in a still greater degree in the corners of the earth. In richness, sound, reason, and flexibility, no mod-

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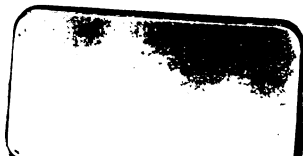


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Author of "Parsons"

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members. Let us consider whether there may not be some other method besides patching up the old Roman alphabet with characters as clumsy and unscientific as those now comprising it. Most of the letters in use have from three to six unnecessary curves or lines, as demonstrated by the line and quarter circle alphabets of the stenographers ; while only half of the symbols in the capital and lower-case type bear any resemblance applied to the same sound. It takes five perpendicular and two inclined lines. and three curves, to give us the sound of M m. Why not then begin by a scientific alphabet, preserving such similarities to the old as may aid the memory and still be compatible with a true theory, and adding to this the advantages derived from varied position, as in stenography, until a system is perfected which shall not only be phonetic and easily acquired, but shall be capable of giving such condensed expression to the language that its benefits will appeal successfully for public approval, not only in the matter of facile acquisition of the elements of the language, but in the matter of compassing with one fifth or less of the present

labor, material, and expense, the blessings of cheap libraries and the general diffusion of knowledge.

The author believes this is possible ; and to that end this effort is directed. He is not aware that any attempt has heretofore been made to devise a method of what may be called short-hand printing ; yet the benefits of such a scheme, if adopted, not only in reproducing the ancient and English classics, but in printing the ponderous mass of our law reports, encyclopedias, gazetteers, and other works of reference, must be apparent. In the matter of law reports alone—every year increasing their voluminous bulk—what a vast sum might be saved to the profession to whom these reports are a necessity ! Why not commence here ? Other professions and students generally would soon follow, and the reform be gradually diffused until its general reception.

The invention and adoption of the art of printing has had a greater influence on the advancement of mankind than any other event in the whole history of the race ; yet long before this we had achieved written expression, and many nations of antiquity



possessed a wonderful literature. It was in the facility to reproduce that literature rapidly and cheaply, that the revolution came. Is it not altogether probable that *something* of the same results would flow from a perfected method of printing which would simplify the elements of language to to such an extent that all would acquire the art of reading, and at the same time so cheapen literature that all would read. From the increased attrition of human thought resulting, what possibilities there are of a more enlightened civilization! This may be a dream, yet how worthy of effort its realization! How noble the fame of some Vanderbilt who, by the expenditure of a modicum of his millions, might give that energy and vitality to this great work which would compass its success. Is it not a matter for governmental concern, also, to forward this movement which, in the concurrent opinion of a host of the most prominent men of our day, is of momentous importance?



## II.

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### VOWEL ELEMENTS.

**B**EFORE attempting the construction of a scientific alphabet for the English language, it will be necessary to determine the precise number of sounds to be symbolized. There has been a tendency, of late years, to increase the number of vowel sounds and characters by regarding as elementary a sound intermediate between the short sound of *a* in hat and *a* in arm, as in glass, pass, dance, and a list of words not very numerous but quite indefinite, in view of the variance of authority; also, by considering as distinctly different the vowel sounds of *a* as heard in the words dab and dare, of *u* in fun and fur, and *o* in note and roar.

In the cases enumerated there doubtless is a slight difference of pronunciation; but it is in quantity not quality of sound, and has a physiological cause in the fact that a change from any position of the organs of speech to that required in the pronunciation of a following *r*, requires an almost imper-

ceptibly greater length of time than to any other sound, resulting in a slight drawl. In pronouncing the letters *da*, as heard in each of the words *dab* and *dare*, without the addition of the *b* or *r* sound, both quality and quantity remain identical, but the addition of the sound of *r* so prolongs the quantity in slow enunciation as to resemble the addition of a syllable, as in *dare*, *care*, *rare*, heard as *dă ur*, *că ur*, *ră ur*. In like manner the Italian sound of *a* in *art*, *star*, *mart*, and all words in which it is followed by the sound of *r*, requires more time in pronunciation than when followed by other sounds as in *ask*, *dance*, *glass*, etc., and this fact has led to the error of regarding the difference as one of quality instead of quantity.

We may therefore reject these innovations, which neither practical nor critical nicety in the use of the language requires, and, sanctioned by long usage and the best authorities, regard the elementary vowel sounds as twelve in number:—

<i>a</i> as in <i>dab</i> , <i>dare</i> ,	<i>a</i> as in <i>art</i> , <i>ask</i> ,
<i>e</i> as in <i>get</i> , <i>merry</i> ,	<i>a</i> as in <i>fate</i> , <i>may</i> ,
<i>i</i> as in <i>pity</i> , <i>sit</i> ,	<i>e</i> as in <i>be</i> , <i>design</i> ,
<i>o</i> as in <i>not</i> , <i>on</i> ,	<i>a</i> as in <i>yawl</i> , <i>wall</i> ,
<i>u</i> as in <i>put</i> , <i>pull</i> ,	<i>u</i> as in <i>blue</i> , <i>cruel</i> ,
<i>u</i> as in <i>but</i> , <i>hurl</i> ,	<i>o</i> as in <i>hope</i> , <i>go</i> .

Strictly speaking, several of the sounds enumerated appear to be compound; that of *a* in fate resembles a blending of the sound of *e* in get with that of *i* in pin, as in the words eight, vein, neigh, veil, reign, deign, etc., while the sound of *a* in all, in a slow enunciation, sounds like *o* in on combined with *u* in gull, as in the words vault, Paul, Saul, haul, etc.

The foregoing classification of elementary vowel sounds has been so universally accepted, and is so well adapted to practical use, as to make its permanent retention preferable to any other. As to the characters or letters which represent these sounds, however, two radical changes are very desirable on the grounds of consistency in the vowel scheme, and to harmonize our use of the Latin alphabet with that of all other nations of Christendom. To represent the sound of *a* in fate—already twice appropriated to the short and Italian sounds—some other symbol resembling *e*, its cognate sound as heard in get, should be introduced, and the sound now represented by *e* as in be, should be symbolized by some form of the letter *i*, its cognate, as heard in sin, pin, etc. One

other change—not so important, yet desirable—that of representing the sounds of *o* in not and *a* in all by characters having a nearer resemblance, would render this scheme of vowel sounds and characters as perfect as its inherent defects permit, and bring nearer in unison all the alphabets of the most civilized nations.

It is cause for regret that the able and energetic friends of spelling reform in this country and Great Britain, consented to introduce any characters not in the type fonts of all nations using the Roman alphabet; and there can be but little doubt that, had some scheme of inverted, clipped, or marked Roman characters been adopted, so that a few hours' work only would have been necessary to change the ordinary printers' case to a phonetic font, this great reform would thereby have been greatly aided and accelerated.

By way of illustration rather than suggestion: Suppose we cut away the little hook or curve on the lower right-hand side of the lower-case *a*, thus: *a*, and employ this sign to represent *a* when short before *r*, as in care, dare, etc., or when it has the Italian

sound before any other letter than *r*, as in ask, glass, dance, etc. Put a partition in the *e* box of the case, and place this character in one of the divisions. Invert this new character, and let it stand for the sound of long *a* in fate, the cognate of *e* in get, to which it bears so close a resemblance as to pass as a form of Roman letter (*e*.) Take out of their respective boxes the letters *q*, *k*, *w*, and *y*, as rejected—the first two as equivalents of hard *c*, *w* as an exact equivalent of short *u* in pull, and *y* as the equivalent of short *i* in pin. Take next a small capital *i*, or a lower-case letter with the dot clipped away, for long *e*, the cognate of *i* in pin; for *o* in not, cut a small opening out of the lower part, thus, *o*; for *u* in pull cut off the projection on the lower right-hand side so as to resemble a capital *u*, or use a small capital; invert this clipped letter, or a lower case *v* or a small capital *u*, or clip an *h* or *n* for *a* in all; let the complete circle remain the symbol for *o*, and invert the character substituted for *o* in not (*o*) to represent *u* in cut, hurl, etc.

An extensive list of words in which *o* is so used, as in some, son, other, brother,

mother, onion, and over five thousand terminations in *ous*, *ous*, *on*, *tion*, *sion*, *dom* and *or*, in which *o* is pronounced as short *u*, would make this character appear familiar in use. Especially would this character prevail as representing this sound, were we to adopt a rule that the absence of any vowel character in a word or syllable should indicate this sound as understood, as *mr* for myrrh, *lv* for love, *tf* for tough, *rf* for rough, *mrmr* for murmur, etc.

Further discussion of this particular subject, however, is deferred to a future chapter, and the vowel scheme, as suggested, appears tabulated as follows:—

a, <i>a</i> as in at,	æ, <i>a</i> short before <i>r</i> ,
e, <i>e</i> as in get,	e, long <i>a</i> as in fate,
i, <i>i</i> as in pin,	ī, long <i>e</i> as in eel,
o, <i>o</i> as in not,	u, broad <i>a</i> as in fall,
u, <i>u</i> as in pull,	ū, <i>u</i> as in blue, true,
o, <i>u</i> as in up,	o, <i>o</i> long as in ore.

For capitals to represent this vowel scheme, the horizontal bar may be cut from *A*, thus, *Λ*; the tongue from *E*, thus, *Ǝ*; a dot separated from the upper end of *I*, thus, *İ*, for its short sound. Let *Ō* stand for the vowel sounds of *o* and *a* as heard in

on and all, O and O for long *o* and the sound of *u* in up. The sound of *u* in blue begins no word in common use except ooze and its derivatives, and needs no capital, and the *u* in pull is the equivalent of the rejected *w*. It will be seen that by inverting three of the clipped letters, *e*, *u*, and *o*, we have, with the dot clipped from *i*, but four new characters—just enough to fill the four divisions in the case made vacant by the rejection of *q*, *k*, *w*, and *y*. By setting up a line of type at a time in the printers' "stick," an hour or two with a penknife or file will suffice to make these changes, and furnish a complete phonetic vowel alphabet. With the exception of the use of *o* for the sound of *u* in up, these new symbols will pass for Roman letters, and as none of the continental languages of Europe, except Russian, employ this sound, it will not affect the harmony of use which should prevail.

The principal objection to such a scheme of vowel characters, is that lower-case letters inverted do not exactly line with those not so, sometimes presenting considerable irregularity, while inverted capitals are not at all practicable ; and for this reason diacritical



marks or other expedients would seem preferable to either the inverted letters or the new characters of the Spelling Reform Association.

Next to English, the French language is the prevailing one of Christendom, and few printing offices and no type foundries in Europe or America are without French fonts. The French accented *e*, *É é*, is everywhere recognized as a symbol for our long sound of *a* in fate. Take another French character, *a* with the grave accent, *À à*, to mark the short sound of *a* before *r* as in care, dare, etc., and the Italian sound of *a* when occurring before any other letter but *r*, as *cà*m for calm, *à*sk, fàther, etc. For *ee* as in eel, the *i* without the dot, cutting a dot on the capital *i* to mark its short sound (*ī*); *o* in not, by underclipping both lower-case and capital, *O o*; *a* in all, by clipping *n* or *h* for lower-case, and using the underclipped *O*, or by cutting the cross-bar from *a* for a capital *Λ*; *u* in pull, of the same form as the capital (*U*), by clipping the lower-case or using a small capital; *o* in roll, by retaining the full circle, *O o*; *u* in up, by an inverted period or colon or semi-

colon clipped thus (·). This sign could also be used as the so-called obscure sound of all the vowels, and in a great number of words be entirely omitted as previously suggested, and so greatly conduce to the brevity of our orthography, as in the words final, over, labor, if spelled finl, ovr, labr, etc., or, fin'l, ov'r, lab'r.

We have thus an alphabet more closely resembling the Roman, still more easily formed, and not subject to the objection of being out of line by inversion, and which, tabulated, appears as follows:—

à short before *r*, as in care, and when Italian, in words not followed by *r*.

a as in at.

e as in get.      é like *a* in fame.

i as in pit.      ì like *ee* in eel.

o as in not.      ò like *a* in all.

u as in pull.      ù like *u* in blue.

· *u* as in pun.      o like *o* in ore.

All the diphthongs in the language are formed by affixing or prefixing the sounds of *u* in pull or *i* in pin; and as a happy expedient to form all the diphthong symbols by a single letter, let the dot of short *i* represent that sound, and the breve *˘*, or short mark, so called, the cup of the *u*, and

we have, by clipping the diæresis letters, the following diphthong symbols :—

ä for <i>i</i> in ice,	ë for <i>ya</i> in yale,
ó for <i>oi</i> in oil,	h for <i>ya</i> in yacht,
ä for <i>iq</i> in William,	ð for <i>yo</i> in yoke,
è for <i>ie</i> in alien,	: for <i>you</i> in young,
i for <i>ye</i> in year,	ä for <i>ua</i> in quaff,
h for <i>ya</i> in yawl,	ëi for <i>uai</i> in quail,
ù for <i>u</i> in use,	ø for <i>uo</i> in quod,
ä for <i>ua</i> in quack,	ö for <i>woo</i> in wool,
ë for <i>ue</i> in squelch,	ÿ for <i>woo</i> in woof,
ÿ for <i>ue</i> in squeal,	ö for <i>uo</i> in quote,
ø for <i>ua</i> in quash,	ˆ for <i>wo</i> in wonder,
ù for <i>ui</i> in quick,	ëi for <i>uoi</i> in buoy,
ä for <i>ia</i> in pomard,	äi for <i>ui</i> in quite.

The diphthong *vu* may be formed by making a horizontal cut across the letter *o*, thus *o*, the top of short *o* and bottom of *u*, its elements, or by the marked letter *ô* clipped from *û*; and *wou* in wound, would be represented by *ø*.

Let us illustrate this vowel scheme, rejecting *k*, *q*, *w*, and *y*, but retaining the common use of the consonants :—

#### MISSIONÉRI HIMN.

From Grinland's äci müntens,  
 From India's cor'l strand,  
 Huär Afric's sonni füntens  
 Röll dün thér golden sand,

From meni an éncènt rivr,  
 From meni a pàmi plén,  
 Thé call us tu delivr  
 Thér land from eror's chén.

Hõt tho' the spáci brizes  
 Blo soft o'r Cilon's ál;  
 Tho' ev'ri prospect plises,  
 And onli man is vâl;  
 In vén uth lavish cándness  
 The gifts of God ar stron;  
 The hithen, in his blándness,  
 Bús dân to őd and ston.

Shall I, hus sols ar láted  
 Ûth usdom from on há,—  
 Shall I to the bináted  
 The lamp of láf diná?  
 Salvésùn, O, Salvésùn!  
 The joful sând proclém,  
 'Til 'rth's remotest nésùn  
 Has h·rd Mesàà's ném.

Uàft, Uàft, i unds, his stori,  
 And ti i õt·rs roll,  
 'Til, lác a sì of glori,  
 It spreads from pol to pol;

'Til, o'r ûr rans·md nétur,  
 The Lamb for sinn·rs slén,  
 Ridim·r, Cing, Criétor,  
 In blis rit·rns tu rén.

It will be observed that in the foregoing illustration the sound of the natural vowel *uh* is represented in three ways: by the inverted symbol of *o* short (*u*), as in missionéri and sonni; by its entire omission, as in rivr and delivr; and by the inverted period as in ·rth's, h·rd, and retr·rns. In future examples only the dot (·) will be used where entire omission is not practicable, as in ·rth and ·s, for earth and us, and between coalescents, as in coral, to prevent the blending of *r* and *l*. In ransomed and return, also, which would otherwise be pronounced ransmud and retrun. The dot in h·rd, might, however, have been omitted, and the pronunciation correctly given if spelled hrd.



### III.

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#### CONSONANT ELEMENTS.

AFTER deducting five characters as vowels, rejecting *w* and *y* as equivalents of *u* in pull and *i* in pin, *q* and *k* as equivalents of hard *c*, as heard before *a*, *o*, *u*, *l*, and *r*, and *x* as a compound of the sounds of *cs* or *gz*, we have but sixteen symbols remaining to represent the twenty-two sounds commonly classed as elementary consonants. Most of these sounds are cognates, one class being voiced, and the other whispered, with precisely the same position of the vocal organs, *b*, *d*, *j*, *g*, *v*, *zh* as heard in azure, and *th* as in thou, being the vocals, and *p*, *t*, *c*, *ch*, *f*, *s*, *sh* in she, and *th* in think, being the aspirates or whispered cognates of the vocals in the order given. The liquids, *l*, *m*, *n*, and *r*, the aspirate *h*, and digraph *ng* have no cognates. *J* and *ch*, though classed as elements, are clearly compounds, *j* of *di* (=to *dy*) and *ch* of *ti* (=to *ty*) before vowels, as heard in the words soldier, cordial, Christian, and courtier. *Sh* and *zh* are also compounds of

*si* (=to *sy*) and *zi* (=to *zy*) before vowels, as heard in mansion, passion, glazier, crozier. *Th* vocal and aspirate have a close resemblance to *s* and *z*, being exactly those sounds when spoken with a lisp, for example: Thusan thaid Tharah went to the thircus to thee the thea-lion and the thebra. It is only in words or syllables terminating in the sounds of *ch* and *sh* that we need to express these sounds otherwise than by the use of their elements. As initial, *tians* and *sial* would correctly give the phonetic orthography of the words chance and shall. *Zh* is never final, and is therefore never written *zh*, but always with its proper elements *zi*, as in glazier, or *s* sounded as *z* and *i*, as in vision, confusion, etc., and needs no separate symbol. *Ch* may be very properly formed from some modification of its cognate *j*, either by a small capital, clipping off the dot, or by inverting a lower-case *f* (*j*); while, for the capital, one projecting below the line thus, J, clipping away the lower dot (*J*), or cutting a notch in the upper end so as to leave a dot similar to the lower-case *j*. *Sh* is represented by the Spelling Reform Association by a character very nearly resembling

a lower-case *y*, *ʎ*, the capital form of which is approximately formed by clipping a capital *R* thus, *Ƒ*, and though objectionable on the ground of complexity, is desirable from having already been introduced into use. *Th*, except to a learner in the language, scarcely needs for practical use separate forms for its vocal and aspirate sounds. We have been so long accustomed to the use of but one symbol (the digraph *th*), that we might still dispense with an additional one without inconvenience. An inverted lower-case *t* with the point above the cross cut away, will form an appropriate symbol for the vocal, thus, *ı*; the aspirate form by clipping away the cross, and the capitals by a clipped capital *T*, thus *Ƨ*, with the arm still more shortened for the aspirate, thus *Ƨ*. *Ng* can be well represented by a Spanish *Ñ* or the Spelling Reform Association letter, or if neither are procurable, by an *h* clipped so as to form a distinguishing mark over the *n*, thus *h* or *h̄*. As *ng* begins no word, a capital form can be dispensed with. *X* should be retained, but represent the three elements of its name, *ecs* or *egz*, except when preceded by some other vowel sound than *e*, as



*x*pert, *x*press, *v**x*, ann*x*, for vex, annex, etc. Where *s* has been used for its cognate *z* in a large number of frequently occurring words, as *is*, *has*, *was*, *his*, *hers*, *thus*, *ours*, *as*, etc., the familiar spelling should be continued. In fact, if *z* were entirely rejected, except in the few words in which it is initial, and *s* used in its place, it would be found preferable. When desirous of expressing its vocal sound, the *s* might be inverted with but little change in appearance. *h* and *ʌ* should be pronounced *ing* or *ish* when final or penultimate, and not preceded by some other vowel sound. Our consonant scheme tabulated appears as follows :—

B b as in bad,	P p as in pap,
D d as in dad,	T t as in tag,
J j as in jug,	J j as in chat,
G g as in gag,	C c as in cat,
V v as in vow,	F f as in fog,
ʌ zi as in glazier,	R ʌ as in shy,
ʌ i as in thy,	ʌ i as in think,
Z z as in zone,	S s as in sun,
Ñ h as in long,	H h as in how,
L l as in low,	M m as in men,
R r as in roll,	N n as in nun.

The foregoing observations on the vowel and consonant elements of the language,

and suggestions as to phonetic representations are, however, merely preliminary to the principal object in view, the construction of a really philosophical or scientific alphabet of the English language, and its practical use in condensed printing, or stenotypography—an art which it is claimed will accomplish for printed literature nearly as brief an expression as is now given by the stenographer's manuscript.

Let us, however, illustrate the practical use of the alphabet already given:—

Or Fàir hŭj art in hevn, haloed bi Tà  
ném. Tà chdm cm, Tà ul bi dn on r1, as  
it is in hevn. Giv 's iis dé ûr déli bred;  
and forgiv 's ûr trespases, as I forgiv thos  
hŭj trespas agenst 's. And lid 's not intu  
temptéln, bt delivr 's from evil; for Tán is  
1' chdm and 1' pûr and 1' glori forevr and  
evr, Émen.

The following are the unnecessary letters  
in seven lines:—

U h e w c h a e l h e h i g o o e h i l o e e a  
h a e e u h y u a a e n u s w e e w s a u a u  
i o u e u e h e n g o h e w e h e e e.



## IV.

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### A SCIENTIFIC ALPHABET.

LET us suppose an assemblage of learned persons, convened by governmental or other competent authority, and empowered to devise and construct a scientific or philosophical alphabet for the English language. The whole body would doubtless recognize certain first principles, rules, or truths, founded on reasons inherent in the nature of the work to be accomplished, and upon the proper observance of which the perfection of their labors would depend. Among these first principles, quite certainly would be included the self-evident propositions that each sound to be represented should have its specific symbol; that complex forms, being wholly unnecessary, should be rejected in favor of those of simplicity; that characters representing prevailing sounds should be the most facile of formation; that silent letters should not be employed; probably that cognate sounds should be represented by similar letters; and other

propositions in the nature of axioms, which may be termed scientific or philosophical deductions, as springing naturally from a true perception of the subject. Yet each and all of these rules are grossly violated and disregarded ; and the use of the Roman alphabet in English orthography is the most barbarous method of written expression that ever existed among any other people, savage or civilized, the world over.

There is said to be no "royal highway to learning," but the English-speaking races may construct a railway in that direction, as compared with the difficult path now pursued, by the introduction and adoption of a scientific alphabet and condensed orthography, in some such form and manner as here suggested. Strong arguments may be adduced in favor of means and methods long in use ; but they weigh as a feather compared with the blessings of intelligence to be diffused, and the almost countless millions of wealth to be saved by those who come after us, in the facility of learning and the reduction of our printed literature to one fifth or less of its present unnecessary and cumbrous bulk. If the writer shall succeed, in any

degree, in directing public thought and public discussion in the direction suggested, he will feel that he has accomplished much good. As one of the wisest of the ancients has said, "Nothing is at once invented and perfected;" and he can scarcely hope to present, at first, a scheme of improvement which shall not leave any future change desirable. He can only trust that the near future may demand some such method as is here suggested, believing that the "eternal verities" which exist in all things will finally prevail.

If we pronounce very slowly the word gloves, g-l-o-v-e-s, we distinguish a slight vowel sound between the *g* and *l*, resembling the sound given to *o* between *l* and *v*; and, again, after the *v* and *z* this slight vowel *uh* sound is heard, the *e* being silent. With the exception of the *uh* sound represented by *o*, these vowel sounds seem to disappear on a more rapid pronunciation; but by close attention we may still detect it after the final *s*, as some vowel sound is required to voice, or, as it is sometimes termed, to "float," a consonant.

This sound, commonly known as that of

*u* short, is the most facile of utterance in the language. It is also called the natural vowel, being a mere expulsion of vocal breath, and, in the progress of phonetic decay, from its easy pronunciation has come to be represented by all the vowel characters and a number of combinations, and styled the "obscure sound" of these symbols, and constitutes about one sixteenth or nearly six per cent of the whole language. It is represented by *a* unaccented, as in final, dental, vocal; by initial *a*, as in aboard, above, about; by *ae* as in Michaelmas; by *e*, as in mercer, farmer, herd; by *i*, as in bird, third, sir; by *o*, as in son, ton, London; by *u*, as in but, hut, furl; by *y*, as in martyr, myrrh, syrup; by *w* (as *u*) in the vanish of broad *a*, as in saws, laws, paws (*sa uz*, *la uz*, *pa uz*); by *ea*, as in heard, earth, early; by *oa*, as in cupboard; *oe* in does; *o-e* in loves; *oo* in flood, blood; *ou* in rough, tough, enough; *uo* in liquor; and *ub* in subtle. Sixteen symbols, six single and ten compounded, to represent the simplest elementary and prevailing sound in the language! Yet not one of these sixteen characters and compounds stands for

the name of this sound, which must be spelled *uh* or *ugh*, or marked diacritically *ũ*, making three more symbols, or nineteen in all!

Let us apply to the formation of a letter for this sound, two of the rules enumerated: simplicity and facility of formation. A single dot or point meets both these requirements; and as this sound never terminates a word or syllable, it cannot be confounded with the period, which it may be desirable to retain in punctuation. For the present we may form this letter by inverting the period, or clipping a colon or semicolon. Even this representation of the sound under consideration may be still more simplified in the majority of instances in which it occurs, by an entire omission of any symbol or character whatever. If we make it a rule recognized that this vowel sound shall join or voice consonants where no vowel character is expressed, it will serve our purpose equally to consider it as understood. For example—using the digraphs *th*, *sh*, *ch*, and *ng* as single letters—we have many monosyllables which could be condensed in this manner: —

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<i>bv</i> = 'bove,	<i>sc</i> =suck,
<i>bz</i> =buzz,	<i>sng</i> =sung,
<i>bf</i> =buff,	<i>sm</i> =some,
<i>bc</i> =buck,	<i>shv</i> =shove,
<i>bs</i> =buss,	<i>chc</i> =chuck,
<i>bng</i> =bung,	<i>tch</i> =touch,
<i>bj</i> =budge,	<i>tf</i> =tough,
<i>bm</i> =bomb,	<i>tng</i> =tongue,
<i>br</i> =burr,	<i>ff</i> =fudge,
<i>dv</i> =dove,	<i>jj</i> =judge,
<i>dz</i> =does,	<i>chf</i> =chough,
<i>dc</i> =duck,	<i>thm</i> =thumb,
<i>atth</i> =doth,	<i>mr</i> =myrrh,
<i>dch</i> =dutch,	<i>mj</i> =mudge,
<i>dl</i> =dull,	<i>nf</i> = 'nough,
<i>dm</i> =dumb,	<i>nj</i> =nudge,
<i>dn</i> =done,	<i>nm</i> =numb,
<i>cf</i> =cuff,	<i>nn</i> =none,
<i>gsh</i> =gush,	<i>rf</i> =rough,
<i>pf</i> =puff,	<i>rng</i> =wrung,
<i>pr</i> =purr,	<i>ll</i> =lull,
<i>tc</i> =tuck,	<i>cm</i> =come,—

and upwards of a hundred more in common use. In fact, if we omit the expression of this new letter, the dot, where we may, its principal office will be to separate coalescent consonants when the sense requires it. The coalescent consonants are those which coalesce or unite by a single impulse of the voice, as do the vowels in forming proper



diphthongs. They are divided into two classes, initial, or those which blend at the beginning of words or syllables, and final, or those which blend as terminals. The initials are twenty-six in number: *bl*, *br*, *cl*, *cr*, *dr*, *fl*, *fr*, *gl*, *gr*, *pl*, *pr*, *tr*, *sc*, *sf* (sphere), *sl*, *sm*, *sn*, *sp*, *st*, *scl*, *scr*, *spl*, *spr*, *str*, *shr*, and *thr*. Three of these initial coalescents are also finals: *sc*, *sp*, and *st*, as in the words scar, disc (k), spar, lisp, star, best.

The use of the natural vowel (*uh*) in the separation of coalescents is shown in the following examples: *blb* would, by the rule of omission, and considering all coalescents as single characters, be pronounced blub. The coalescent *bl* separated by *·* (*uh*), *b·lb*, is bulb; *bro* is bro, but *b·ro* becomes bor-ough.

<i>clm</i> =clum;	<i>s·mr</i> =summer,
<i>c·lm</i> =culm,	<i>crl</i> =crull,
<i>frst</i> =frust,	<i>c·rl</i> =curl,
<i>f·rst</i> =first,	<i>glv</i> =glove,
<i>scl</i> =skull,	<i>g·lv</i> =gulv,
<i>s·cl</i> =suckle,	<i>str</i> =stir,
<i>sng</i> =snug,	<i>s·tr</i> =sutter,
<i>s·ng</i> =sung,	<i>spr</i> =spur,
<i>smr</i> =smur,	<i>s·pr</i> =supper,

<i>scr</i> =scur,	<i>slfr</i> =sluffer,
<i>s'cr</i> =sucker,	<i>s'lf</i> =sulpher.
<i>drj</i> =drudge,	<i>thro</i> =throw,
<i>d'rij</i> =dirge,	<i>th'ro</i> =thorough,
<i>trc</i> =truck,	<i>glid</i> =glid,
<i>t'rc</i> =turk,	<i>g'lidgu</i> =llied.

Next to *uh* (·) in frequency of occurrence among the vowel sounds, is that of *i* in pit, averaging over five in a hundred, and constituting something more than twenty per cent of the language. The next most facile character formed, and one of equal simplicity, is a short perpendicular mark (ι); and as this is the present symbol of the sound, less the surmounting dot, its use will be most appropriate, while the same sign, a little heavier to mark the distinction, will answer for its cognate, the sound of *e* in see.

We have already suggested the grave accent (̀) as a diacritical mark over both short and Italian *a*, and a line inclining to the left is the most prominent one of the character now in use (↵). Let, then, a short, straight line, inclined to the left, designate short *a*, and a similar one, but heavier, its cognate *ah*, or the Italian sound (↵↵).

The acute accent (´) over *e*, as in the French vowel sound of *a* in fate (*é*), suggests that symbol for the sound, together with its cognate, *e* in get (´´).

Long *o*, as in old, has no cognate sound, and may be well represented by retaining its universal symbol in all European languages, a circle (*o*). The upper half of this last letter (*o*) represents the upper curve of the characters chosen to represent the sounds of *o* in on and *a* in all, while the lower part (*o*) is equally suggestive of the symbols of *u* in pull and blue; and by adopting them we have completed the twelve vowel letters, with considerable resemblance to those now in use.

All of these vowel characters of our new alphabet may be formed readily, for experiment, from type now in use: the *uh* sound by a clipped colon or semicolon or inverted period, or, if required to be above the line of the other letters, by a clipped quotation mark (´); the sounds of *i* in pit and *ee* in see, by clipping a superior figure <sup>1</sup>, or the superior letters *i* or *l* to one half the perpendicular height of the letters, thus (<sup>1</sup>); *a* in at and ask, by the grave accent

(<sup>''</sup>); *a* in fate and *e* in get, by the acute (<sup>''</sup>); *o*, by the degree mark or superior *o* (<sup>°</sup>); *a* in all and what, and *u* in pull and blue, by the superior *o* or degree mark, clipped at the bottom or top (<sup>°°°°</sup>), two shades of these symbols, heavy and light, being always obtainable.

Among the consonant characters in present use, the lower-case *l* (1) is the only one that meets the requirements of the rules suggested. It has no cognate sound, but is closely allied to *r*, and in many languages interchangeable. More than one half of the inhabitants of the globe, it is said, seem to be unable to pronounce the sound of *r*, substituting the sound of *l*. By inverting the *l*, for experimental use, we have for *r* a symbol equally simple and clearly distinguishable (1), and its very appropriate use in our full scheme of condensed printing will appear in a future chapter. *M* and *n*, the two other liquids, have no cognates, and but little affinity, except as nasals and liquids; but as in their present forms they contain nine perpendicular lines || || || || || || || || ||, they may suggest this sign, formed from a lower-case *i* without the dot (1), heavy for *m* and

light for *n*, or shaded (11) heavily at the bottom for *m*, and at the top for *n*, twice the length of the vowels *i*, and less than *l* and *l*.

Commencing now at the letter *b* and its cognate *p*, as at present formed, B *b*, P *p*, and taking away from them the *l* and *l* characters already appropriated, thus, 3 *o*, 2 *o*, the right-hand curve (*o o*) heavy and light for these sounds seems suggestive, and most appropriate, while *C*, *c*, *K*, *k*, *Q*, *q*, *G*, *g*, taking the *l* from *k* and the right-hand curve from the others, are equally suggestive (*C c* < < *C c* *ε*) that a left-hand curve, heavy and light (*℄ ℄*) should represent *g* and its cognate *c*. All may, for experiment, be formed from *c*, heavy and light, or retaining the dot for *c* and *p*, and clipping for *b* and *g* (*c c o o*).

We have now appropriated the complete circle for the vowel *o*, its upper half-circle for the vowels in *on* and *all*, the lower, for the vowels in *put* and *blue*, and the right and left for *b*, *p*, *g*, and *c*. It still remains to be quartered, thus (*l*). The lower-case *f* has a suggestive resemblance to the the upper left-hand mark, and *t* to the lower ;

both capital and lower-case *j* take the lower mark at the right hand, and give us the remaining mark as a symbol for *th* 1, which is all that remains of this digraph after taking away the *t* and *l* signs (1). These four signs, then, made heavy and light, may answer for eight consonants, those enumerated and their cognates: *f*, *v*, *t*, *d*, *j*, *ch*, and *th* *th* (vocal and aspirate), leaving but six consonant sounds unprovided for, the cognates *s* and *z* and *sh* and *zh*, the aspirate *h*, and the digraph *ng*.

*S*, consisting of curved lines, which have been exhausted, is not suggestive, but in *z* we have two horizontal lines which, heavy and light (- -), the ordinary hyphen, or shaded (- -), will answer for *s* and *z*. *Sh* and *zh* are properly compounds of *si* (=to *sy*) and *zi* (=to *zy*), but have so long been treated as elementary consonant sounds, that their representation by a single character is desirable. A cross (+) combining its elements *zi*, heavy and light, will aptly represent those sounds, and a bold-faced period, enough larger than the *uh* to be clearly distinguished, will answer for both the *h* and *ng*; for as *h* always begins a word or syllable, and *ng* terminates

them, confusion is not likely to occur in their use (• •) ; but, if desired, these can be clipped to half globes, and, by inversion, changed from • to •, left-hand curve for *h*—its place in the syllable—and right-hand curve for *ng*.



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THINGS.

ALL the characters so far chosen may be inverted, and, if changed by the inversion, form some other character in the series, thus: *l* inverted becomes *r* (l | ), *m* changes to *n* ( | v ), *b* and *p* to *g* and *c* (o o c c), *d* and *t* to *th*, vocal and aspirate (u u ), *v* and *f* to *j* *j* and *ch* (r r ), *s* to *z* ( - - ), *h* to *ng* ( ' ' ). *Sh* and *zh* and the vowel symbols ( ^ ^ ' ' ° ° ), do not change by inversion, but the long and short *u*, as in blue and pull, change to the symbols of long broad and short broad *a* in all and what ( u u ^ ^ ). It is desirable that the diphthongs follow this rule, and, also, that they be formed, as far as practicable, by a combination of their elements.

Worcester, probably the best American authority, dissents from the absurdity of the statement in most of our older authors that there are only four diphthongs, and, consequently, that *quick* should be pronounced differently if spelled *quick*, and that the



last syllable of *alien* would change if spelled *alyen*.

It is one of the most surprising things that out of the vast number of works on orthography and the elements of our language, hardly any two are in harmony. They may unite in defining a diphthong to be a union of two vowel sounds pronounced by a single impulse of the voice, but nearly all disagree in their classification. Let us examine how many diphthongs there really are.

Out of the twelve vowel sounds in the scheme we have adopted because it is *practical*, we have already pointed out the fact that two are diphthongs—the so-called long and broad sounds of *a*, as in *vein* and *haul*; the first being composed of the sound of *e* in *get*, with a vanish, as Webster calls it, in the sound of *i* in *pin* (*ve in*), and the latter the sound of *o* in *not*, with a vanish in the sound of *u* in *bun* (*haul*). Let us then take the ten admitted elements and five diphthongs as a starting point:—

<i>a</i> in at,	<i>a</i> in art,	<i>au</i> in haul,
<i>e</i> in get,	<i>e</i> in her,	<i>ei</i> in vein,
<i>i</i> in pin,	<i>i</i> in pique,	<i>ai</i> in aisle,
<i>o</i> in not,	<i>o</i> in old,	<i>oi</i> in oil,
<i>u</i> in put,	<i>u</i> in true,	<i>ou</i> in house.

We have seen that all the diphthongs in the language are formed by the prefixing or affixing of the sound of *u* in put or *i* in pin. We have, then, *ua* in quack, *ua* in guàva, and, if we admit the "intermediate" sound of *a*, *ua* as in quaff; *ue* in quest, *ue* in quirk (the *i* being the equivalent of *e* in her), *ui* in quilt, *ui* in queer (*ee* being equivalent to *i* in pique), *uo* in quondam, *uo* in quote, *uu* in wood (*u* in put being equivalent to *oo* in wood), and *uu* in woo (*oo* being the equivalent of *u* in blue), *uau* in wall (or *ua* if we consider broad *a* as elementary), *uei* as in quail (*ei* being the equivalent of long *a* as in vein), *uai* as in quite, *uoi* as in buoy, *uou* as in wound (pret. of wind), *ia* in Italian, *ìa* in Prussia, *ie* in alien, *ie* as in clothier (*e* like short *u*), *ii* as in ye (*y* being equivalent to *i* in pit), *io* as in yacht (yot), *io* as in ratio, *iau* as in yawl (considering broad *a* as a diphthong), *ia* as in yawp, *iei* as in yale, and *iu* as in you. We have, then, without reckoning the *ua* in quaff as blending *u* and "intermediate" *a*, twenty-three diphthongs, seven triphthongs, as heard in caterwaul, weight, wife (wáf) buoy, wound, yawl, yale (*iei*). The use of single letters for the

sounds of long and broad *a* as in fate and wall, practically reduces the number of diphthongs to twenty-one, and triphthongs to three. We have heretofore shown that *sh* and *zh* were really the sounds of *si* and *zi*, and we hear five other diphthong sounds in the words shilling (s *y*iling), should (s *y*ood), shine (s *y*ine), join (dz hoin—to dz *y*oin), and shout (s *y*out), but never otherwise represented.

Worcester gives us a list of proper diphthongs as follows: *ea* in ocean, *eu* in feud, *ew* in jewel, *ia* in poniard, *ie* in spaniel, *io* in nation, *oi* in voice, *ou* in sound, *ow* in now, *oy* in boy, *ua* in assuage, *ue* in desuetude, *ui* in languid, and *uo* in quote; only fourteen in all, the *eu* in feud and *ew* in jewel, *oi* in voice and *oy* in boy, *ou* in sound and *ow* in now, being equivalents, thus leaving but eleven diphthong sounds. Yet it is difficult to perceive upon what principle the formation of his list differs from that here given. Certainly he admits that *u* and *i* short are the equivalents of *w* and *y*; and we will proceed on this basis to form our diphthong characters.

Regarding *a* as in fate and all to be ele-

ments for all practical purposes, we first join the symbol of Italian *a* with that of short *i* for the diphthong sound heard in aisle, thus,  $\curvearrowright$ , and on inverting this we perceive that it represents the elements of *ia* as heard in William and poniard,  $\curvearrowleft$ , both of which may be represented by this symbol without confusion. The elements of *oi* in oil form a symbol equally simple,  $\curvearrowright$ , which inverted gives us  $\curvearrowleft$ , the symbol of *u* in use.

The character  $\curvearrowright$  represents the elements of *ui* and *uee* as heard in quick and queen, and reversed becomes  $\curvearrowleft$ , representing short *i* with short and long broad *a* as in yacht and yawl. This symbol may represent, then, four diphthongs, as, by reference to the context, no confusion will result. The diphthong *ou* as in house, is appropriately formed by the union of the two curves  $\circ$ ; and if we let the left-hand end slightly overlap, so as to distinguish it when inverted, we may also use it for two other sounds, the symbols of which comprise the same curves  $\circ$ , *ua* in quash and quart. This last character may be also used to form part of the triphthongs as heard in buoy and wound, thus,  $\circ\curvearrowright$  and  $\circ\curvearrowleft$ , sounds so seldom heard as to require no compound symbol.

So far we have letters for but fourteen sounds, and find that any combination we may make of the symbols of the remaining vowel sounds will not represent others by inversion. By dividing perpendicularly the symbol *o* (*c* *o*), we have two arbitrary signs which meet this requirement, and which we will assign, the first or left hand to *we* and *wei* as heard in wet and weight, and the right hand to *wa* as heard in wag and waft, the proper use of which will also be controlled by the context without confusion. It will aid the memory to note that the curve, which placed horizontally is the symbol of the rejected *w*, is now turned so that its upper end first points to the *right* in the same manner as do the signs of the added sounds *c* ' ', and next to the left as do the symbols *o* ' ' . The remaining diphthong sounds as heard in the words yale, yet, ye, yoke, yum, wool, woe, won, wine, occur so seldom that a separate symbol is needless, and they may be formed by joining the signs of their elements as shown below, except *wi* as heard in worse and were, occurring with few exceptions before *r*, and which may be formed from the top of an

interrogation mark or figure 2 or 3 clipped and inverted : “*ᵛ*.”

Tabulated, our diphthong and triphthong scheme appears as follows :—

- ᵛ* *i* as in ice,
- ˆ* *ia* as in yam and yard,
- ˆ* *oi* as in oil,
- ᵛ* *u* as in use,
- ᵛ* *ui* and *uee* as in quick and queer,
- ˆ* *ya* as in yacht and yawl,
- o* *ou* as in found,
- o* *wa* as in wall and water,
- oi* *uoi* as in buoy,
- ou* *wou* as in wound,
- e* *wé* and *wei* as in wet and weight,
- ˆ* *wa* as in quack and staff,
- ˆ* *yü* and *yo* as in young and yoke,
- ˆ* *ye* and *ya* as in yet and yale,
- ˆ* *ye* as in year,
- oo* as in wool and woo,
- oo* *wo* as in woe,
- ˆ* *we* as in were,
- ˆ* *wi* as in wine.

By a misunderstanding, the above symbols are much smaller than intended, a fault which will be remedied in a future edition.

## VI.

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### POSITION.

**T**HERE are four apparent methods of expressing thought in the written or printed symbols of sound comprising alphabets intended to be phonetic :—

1. *Form*, comprising the difference presented to the eye between simplicity and complexity in the number, shape, and direction of the outlines constituting the different characters or letters,—curved, straight, angular, or all combined.

2. *Size*, which may be expressed by broad, fine, or shaded lines, large or small dots, spaces, or area, or extension in length.

3. *Position*, as perpendicular, horizontal, or inclined at certain angles from either ; above, upon, or under prescribed lines, or other characters, and either to the right hand or left.

4. *Color*, which though not in use for the purpose, might be employed, from its great variety of shades and combinations, to give full expression, or aid the other methods.

All alphabets illustrate the first and second means enumerated, and we may proceed to examine the third—position.

It has been observed that all the characters in our new alphabet may be inverted without any change in form or size, except that the right-hand curves become left, and *vice versa*. )) become ( (, and so on to the end. The vowel and diphthong characters, together with the consonant signs, -- •• and + +, if in the pivotal center would change in no respect; but, as they were above the line of the other letters before inverting, they are now below it.

It is evident that this change of position may be utilized by the expression of something more than the mere sound of the symbols themselves. It will be observed, also, that / is the only character that rises above the other consonant characters, and r the only one that reaches below them. Let the sound of /, then, invariably follow the sound of any character placed in the space above the line of letters into which / rises, and the sound of r, in like manner, follow that of all characters placed below. Let us call these spaces the / and r spaces respectively,



and proceed to illustrate, using the new vowel and diphthong symbols and the consonant signs • • - - ††, in connection with Roman letters, to facilitate a more ready apprehension.

If we write *b* with a degree mark, *b*°, we have bowl or bole; *b* with a second mark or acute accent, *b'*, we have bale or bell, differing as we use the heavy or light mark.

<i>b'</i> = bill,	<i>r</i> ° = roar,	<i>p</i> ° = pier,
<i>b</i> ° = beer,	<i>r'</i> = reel,	<i>p'</i> ° = poll,
<i>d'</i> = deer,	<i>r</i> ° = rear,	<i>p</i> ° = pour,
<i>c'</i> = kill,	<i>r'</i> = rail,	<i>n'</i> = knell,
<i>c</i> ° = care,	<i>r</i> ° = rare,	<i>m</i> ° = more,
<i>c</i> ° = core,	<i>g</i> ° = gore,	<i>l</i> ° = lore,
<i>f</i> ° = four,	<i>n'</i> = kneel,	<i>l'</i> = leal,
<i>p</i> ° = pour,	<i>n</i> ° = near,	<i>l'</i> = lull,
<i>d</i> ° = door,	<i>n</i> ° = knoll,	<i>s'</i> = seal,
<i>m'</i> = meal,	<i>p</i> ° = pull,	<i>s</i> ° = sear,
<i>m</i> ° = mole,	<i>p</i> ° = poor,	<i>t</i> ° = tore,
<i>r</i> ° = roll,	<i>p'</i> = pill,	<i>t</i> ° = toll.

Not only may change of position accomplish these changes, but the vowels alone come to be word signs: ' = eel, ° = ear, ° = ill, ° = ale or ail, ^ = all, ° = ell, ° = ore, ° = air, ° = are, and ° = err.

There is room between the positions we have given to *l* and *r* to assign to other characters *understood*; that is, for their sounds to follow as do those of *l* and *r*. By assigning the space opposite the upper half of the consonant characters to *m*, and the lower half to *n*, we have a regular succession of the liquids *l*, *m*, *n*, and *r*, reading from the top downward in an order easily remembered. Cut away the small circle at the top of *g*, thus °, and divide any perpendicular line for ' , and we can commence another series of illustrations: —

h°=home,	lo°=loan,	gl°=gleam,
c°=comb,	m°=moan,	r°=ream,
d°=dome,	°=own,	s°=seam,
f°=foam,	p°=pone,	t°=team,
l°=loam,	st°=stone,	b°=beam,
r°=roam,	t°=tone,	d°=dean,
t°=tome,	z°=zone,	gl°=glean,
b°=bone,	b°=beam,	l°=lean,
c°=cone,	cr°=cream,	m°=mean,
h°=hone,	d°=deem,	b°=bean.

The twelve vowels and six consonants, .. †† °°, then, we have seen, may take after them the sound of any liquid, *l*, *m*, *n*, *r*, without expression visually, by position only. Now if we clip the small cross from

the top of a lower-case *t*, thus †, we find that it does not lie within the space assigned to either *l* or *m*, but midway between them; and on inverting this cross, we find it also lies between the *n* and *r* spaces, ‡.

If we draw three imaginary horizontal lines, one at the top extending the cross mark of the *t*, one at the bottom along the line upon which our writing rests, and one through the center on a line with the hyphen, we may place our movable signs upon these lines without any resulting confusion. The center, or hyphen line, we will call the normal, as expressing the simple sound of the character only; the upper line we will call the *sz* line, for the reason that *s* or *z* will follow the sound of any character placed upon it; and the lower line, the *td* line, because the sound of *t* or *d* will follow any movable letter there placed. It might at first appear that more than one sound to a position, as *sz* and *td*, would tend to confusion of the sense; but let it be held in mind that they are really the same sounds, whispered and voiced, used so constantly as interchangeable, and the further fact that aspirates cannot blend with vocals, and we

shall find that a vocal or aspirate will be used naturally as required.

So far we have determined that we can express eight sounds, the four liquids *l*, *m*, *n*, and *r*, and *s*, *z*, *t*, and *d*, as following eighteen elementary symbols (twelve vowel and six consonant), besides the diphthongs and triphthongs, by virtue of position.

By examining a dictionary it will be found that the letter *s* commences very many more words than any other letter, and for this and another cogent reason that will hereafter appear, it is established as a rule in respect to the *sz* line that every character placed upon this line as *initial*, that is, as the commencement of a word, shall take the sound of *s* before it, that is to say that all words commencing with *s* shall be spelled by using the second letter upon the *s* line, with the sound of *s* understood before it. For example, ° stands for so, ' see, ' say, ° sue, ° sus, the last word following the rule that the neutral vowel may be omitted, and the consequent spelling *ss*=sus; but words ending in *sus*, as versus, Jesus, etc., would be spelled *vr*-, *Je*-; ° saw—but *w*° was, *g*° goose, *l*° loose, etc.

The foregoing chapter illustrates the principal scheme of position—three lines and four spaces, the *sz*, *td*, and neutral lines, and the *l*, *m*, *n*, and *r* spaces, the *sz* line to take *s* before the character placed on it when *s* commences the word, not so, however, in terminations.

But we have not yet exhausted the benefits of position. There are, as we have before noted, a class of consonants pronounced by a single impulse of the voice, and which might well be termed consonant diphthongs and triphthongs; and it will much conduce to brevity to have one class of these diphthongs, the initial coalescents, combined like the vowels in a single character or symbol. They are twenty-six in number: *bl*, *br*, *cl*, *cr*, *dr*, *fl*, *fr*, *gl*, *gr*, *pl*, *pr*, *tr*, *sl*, *sm*, *sn*, *sc*, *sf* (sphere), *sp*, *st*, *scl*, *scr*, *spl*, *spr*, *str*, *shr*, *thr*.

Several of these coalescents may already be formed by the movable symbols *s* (-) and *sh* (+), as *sl*, *sm*, *sn*, *st*, and *shr*. It will further be observed that nearly all these initial coalescents are formed by final *l* or *r*, and a simple expedient will express nearly all of them by a symbol consisting of but a

single mark, and also doubling, like the other characters, by inversion. Let the coalescents ending in *l* be extended to an equal height with the *l* (*l*), and on inversion it will be seen that they each form a character extending below the line equally with the letter *r* (*l*); *bl*), *pl*), *br*), *pr*), *gl* (, *cl* (, *gr* (, *cr* (, *dr* |, *tr* |, *fl* |, *fr* |, and *thr* |.

Twelve characters thus extended and inverted form twenty-four new letters, but only thirteen of the symbols needed. *Vl* and *vr*, form German and French initial coalescents, as in the words *vleit* and *vrai*, *Thl* vocal and aspirate, and *thr* vocal, which are not coalescents, can be used as word or phrase signs as, *they will*, *they are*, or *their*, or final syllables, as in *other*, *mother*, *brother*; and the remaining six characters, *jl*, *jr*, *chl*, *chr*, *tl*, and *dl*, may be utilized in the same manner, as in *angel*, *stranger*, *satchel*, *teacher*, *settle*, *meddle*, etc. In fact, all the coalescent consonant characters may be used as final syllables, as in *able*, *sample*, etc.

So far, however, we have obtained but thirteen characters needed, one half of the twenty-six; but it will be observed that the

remaining thirteen commence with *s*, also that all characters placed on the *s* line take before them the sound of *s*. With one more set of our short curves, then, together with *m* and *n* of the same size as the letters already given, but raised so that one half shall be above and one half below the *s* line, we are supplied with six more of our coalescent consonant symbols, of the greatest possible simplicity, and in harmony with the other letters in our scheme; for example: *ʼ* small, *ʼ* sneer, *ʼ* skull, *ʼ* sphere, *ʼ* spill, *ʼ* still,—the six symbols crossing the *ss* line.

Only the aspirates *c*, *f*, *p*, and *t*, with the liquids *m* and *n*, would be absolutely necessary to form the initial coalescents just given; but by inverting this last set of letters they cross the *td* line below as they do the *s* line above, and by position form condensed compounds in both situations, and greatly shorten the spelling of several thousand words. *Sl* and *shr* are formed by their respective symbols on the *l* and *r* lines; *sc**l* occurs in only a few unusual words, leaving but four of the twenty-six initial coalescents, *scr*, *str*, *spl*, *spr*, to be expressed by their elements. *MI*,

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*mr*, *nl*, and *nr* may also be formed by extending their symbols above and below into the *l* and *r* spaces, *l* *l*.

So, with this last set of fourteen new characters—the twelve curved consonants, with *m* and *n*—or rather, with fourteen changes of position in the symbols already given, the font of type prepared for this work is exhausted. In a future edition, however, two more changes of position will be given to all the consonant characters, simple and compound, with the exception of the movables, \* \* - - + +, which will follow the rules appertaining to the position of the vowels. The first change of position in contemplation is to incline the symbols to the right at about the degree of italic type; and we may, therefore, readily illustrate the object and benefits of this change with some of the italics from the font in ordinary use.

There are, in the English language, over five thousand words ending in *y*, making it largely in excess of any other sound as a terminal, having mostly the sound of short *i* as in pit, less than one hundred ending in its long sound *ee*. One of these two sounds is to follow the sound of the letter italicized



or inclined to the right, which one will be easily determined by the context and habitual use. It is not intended to confine this power of the italicized letters to terminals alone, but wherever the two sounds, long and short *i*, as heard in pity and pier, occur; for example, italicized *pʹ* spells pity.

The second change mentioned is to incline the same characters to the left in an equal degree. The two sounds of *a*, known as the short and Italian, as heard in the words at and are, largely preponderate over all others as the initial vowel sounds of the language. Let one of these two sounds, then, precede all consonant characters inclined to the left, whether at the beginning of words or elsewhere, as *ʌ*=ab; *dʌ*=dab; *ʌ*=ap; *c*=ac; *c*=ag; *blc*=black; *ʌ*=an; *ʌ*=am. It will sometimes be found expedient to add two other sounds to each of the inclined letters; to those italicized or inclining to the right, the sounds of *ě* and *ei* in wet and weight,—or “short *e*” and “long *a*,”—and to prefix to characters inclined to the left the sounds of *a* in what and wall, or the “short-broad” and “long-broad” sounds; but these additional sounds

must be used with discretion, and very seldom in monosyllables or where the accent rests upon them. In such words as *brightness*, and the long list of words with this ending, *n* inclined to the right and crossing the *s* line, like the top of an italicized exclamation point (*!*), would form *n**ess*; *f**face*, as in *surface*, which, if pronounced *brightniss* and *surfice*, could not be misunderstood.

If only the two sounds were employed with the inclined letters—as the rigid application of true principles requires—it would greatly abbreviate many thousand words; but the additional advantage of including the other sounds will compensate for any resulting obscurity, which may be avoided by discretionary use, as above suggested. For example, *rgtd*, *vcnt*, *tmdt*, *vsdt*, *vrlt*, *frjdt*, *intrpdt*, taking the sound most frequently following the italicized letters, would be readily pronounced *rigidity*, *vicinity*, *timidity*, *viscidity*, *virility*, *frigidity*, and *intrepidity*. So would, in general, the unaccented sounds of the other affixes, as in *infelicity*, *desirability*, *heresy*, *mutability*, *idolatry*, *certainity*, *planetary*, *par-*

*cenary*, *mercenary*, etc. But when the accent falls upon the sounds *ā*, *ē*, or *ee*, as in *inflammē*, *mayor*, *impatient*, *verity*, *inveterate*, *impel*, *reason*, *vehement*, and *donee*, it will usually be advisable to adopt other methods. Italicized single letters, however, as *b* for *be* or *bay*, *c* for *key*, *d* for *day*, *f* for *fee* or *fay*, *t* for *thee* or *they*, *g* for *gay*, *j* for *jay*, *n* for *knee* or *nay*, *p* for *pay*, *r* for *ray*, and *l* for *tea*, are admissible, as they do not form words with the short sounds of *i* or *e*.

There are many expedients to shorten expression and form new characters from the old, some of which will be noted in a future chapter, while others will be developed by experience in the use of the new font, the main features of which are completed.



## VII.

### RULES, RECAPITULATION, AND CONSTRUCTION.

By observing the following rules, we may now commence the illustration of our alphabet, using such inclined symbols as we may be able to form from the Roman characters.

**RULE 1.** The omission of a vowel character in any syllable is supplied by the sound of the vowel *uh* (·); the dot being printed only where the sense demands. A dot for the period and all the other punctuation marks, except the hyphen, are retained, but heavy to mark the distinction. The comma, in addition, will stand as a prefix for all words commencing in *com* or *con*, thus: ,=commit, ,-=commence, ,(=concur, ,-=commerce, etc.

**RULE 2.** There are seven positions which can be occupied by the vowel, diphthong, and six consonant symbols *s*, *z*, *h*, *ng*, *sh*, and *zh*; and by reference to a small capital *E*,

defined as follows: four spaces: above the letter, between the tongue and upper line, between the tongue and lower line, below the letter, and upon the three horizontal lines. The spaces are known as the *l*, *m*, *n*, and *r* spaces or positions in the order named from the top down, and take the sound of these letters following any symbol there placed. A symbol placed upon the middle line, corresponding to the tongue of the letter *E*, has its proper sound only; placed upon the lower line, it adds the sound of *t* or *d*, and on the upper line, that of *s* or *z*, to be determined by the context; but the *sz* line has this peculiar quality: only words beginning in *s* can be *commenced* on this line. For example, the word *conscious* may be commenced by writing *con* and ending with the *sh* sign on the *s* line, thus, *cs* or *cs*, *con-shus*, and so any other word or syllable may have its termination only on the *sz* line; but all words commencing in *s* are commenced by omitting the *s* and putting the second letter of the word on this line, thus: ' see, ° so, ' say, ¶ sign, ' |', solemn, ' spade, - sus, ' sub, and the coalescents (sc, ' sf (sfere, phere), ' sm, ' sn, ' sp, ' st.

RULE 3. By slightly lengthening the consonant letters which do not take position with the vowels so as to extend above the line, the sound of *l* is added, as *l*, *l*, *bl*, *pl*, and by extending them equally below they take a following sound of *r*, as *l*, *l*, *br*, *pr*.

RULE 4. By raising the same consonant characters one half their length above the line *sz*, they take the sound of *s* before them if initial, and *s* or *z* if not initial, after them. For example: *l* sneeze, *l* or *l*-sup, *l* small, *l* smartness. These consonants inverted take after them the sound of *d* or *t*.

RULE 5. An inclination of the consonant characters to the right (as in italics), adds one of the four vowel sounds heard in the words *ill*, *eel*, *ell*, or *ale*, as *dru tv yris* derivative. If inclined to the left these consonants prefix one of the four sounds of *a* as heard in *at*, *art*, *what*, and *all*; but the use of the inclined symbols to represent the vowel sounds in *ell*, *ale*, *what*, and *all*, will be restricted in most cases to the *unaccented* sound of these vowels.

RULE 6. The consonant characters should be called *buh*, *cuh*, *duh*, etc., adding the

sound of the natural vowel as recommended by the French Academy, with the exception of *ng* • and *sh* +, which are to be known as *ing* and *ish*, and so pronounced when final or antepenultimate, and not preceded by a vowel in the same syllable, as, |.. ringing, |\* things, ~. winged or winked, ~+ wish, ~. wished, ~+ wisher. The vowels, diphthongs, and triphthongs are to be named the sounds they represent. Compound consonant signs standing alone or used as terminals take the natural vowel *uh* between their elements, as *thr* | *thur*, or ~ | *other*.

RULE 7. Contractions and arbitrary signs will be used at discretion for the words following: and &, or \, by ), come c, do t, he +, if f, for |, go c, which |, my or mine l, no v, not p, nor |, up ), is or his -, to t, into .t, who ~, of f, have v, or inclined c, ex or egz x, or it may be used as a period, as or has -, the |, their or there |, they will |. Of the, if the, if their or there, of there, to the, and generally monosyllables coming before *th* or *thr* may be joined without spacing, thus, of the n, if the n, if their or there n, of their n, to the u, for the |, for this |', for them |',

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the same manner ; for example, [ *fl*, [ *tr*, etc.

RULE 8. The coalescents *sm* and *sn* are formed by the letter crossing the *s* line, *!* snow, *!* smudge ; and *s* on the *m* or *n* spaces, - - is some, sum, sun, or son.

RULE 9. The division of words into syllables would often sacrifice brevity to such an extent that it is only observed in exceptional cases.

RULE 10. Capitals may be indicated by a star instead of a space before the words so commenced, but in general, capitalization is not to be observed. The emphasis of italics or small capitals is given by wide spacing.

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The facility with which an alphabet of primary alatypes—winged types—may be formed from the Roman letters, or even from *one* of these alone, as will be exemplified, cannot fail, it is believed, to greatly aid in the acceptance and diffusion of this system ; while the resemblance to the Roman alphabet in many of the new forms will be a mnemonic assistance of great value. Let us illustrate, as before shown, that the entire vowel and diphthong scheme can be

constructed from the grave and acute accents, the degree mark, and a superior figure <sup>1</sup>, or from the top of any letter extending above the *sz* line, as *l*, *I*, figure 1, or superior <sup>1</sup> or <sup>1</sup>,—the diphthongs from joining their elements :—

a à e é i i o n u u · o ai ou oi iu  
 \ / / / / / / / / / / / / / / / / / /

The consonant characters can be formed with equal facility from the Roman, the dots left on *c* and *p*, small horizontal or foot mark on *m* and *n* and on the vocals *d*, *v*, *j*, and *th* serving to distinguish them as well as heavy and light characters would, while forms differing from their cognates for *z* and *zh* or for *ng*, to distinguish it from *h*, will rarely be used.

l r m n b p g c f v t d j ch th h ng  
l l i i o o c c r r t t j j n n . .  
s z sh zh  
- - t t

l r m n b p g c f v t d j ch th h ng s z sh zh  
l j i u o c e f t l j j 11 . . - - + +

In place of the clipped *c* the parenthesis heavy and light of smaller sizes of type may be cast on a larger body, and so make all the type nearly of the same thickness.

The art of the wood engraver would be wholly unnecessary in type cutting if the alatype system were adopted ; and any person, however unskilled, might manufacture a large font in a few hours' time. A lath of maple, or any suitable material of the desired dimensions, cut into type lengths, and beveled in either side to give space between the letters, would require but little labor to shape into angles on either or both ends, as in the following illustration cut from the l of a "Gothic" font,—the obtuse angles representing the vocals and the acute the aspirates :—



l r bl pl gl cl thl thl jl chl vl fl dl tl



n m b-g p-c th-t d-th j-v ch-f ing-h s-z sh-zh

The following movable and punctuation symbols are, also, all cut from the same letter, equally simple, and requiring no more skill in their formation—the smaller end down for short, and inverted for the long vowels :—

















  
 a-à e-é i-ı ou aw u ai uh o le







  
 ation oi lu wa-we period comma exclamation

The following elevated letters complete the alphabet.













Another method, as brief as the above, would be—after reducing the type face to the required length—to form a shoulder, or projection, at either or both ends by cutting away the sides—a little deeper for the aspirates, so as to make the distinction by light and heavy bodies—as in the following illustration, which may be clipped from a capital and small capital I of different thickness to mark the distinction between vocals and aspirates, and having the horizontal lines at the top and bottom of these lines well defined, thus :—

| | | | | | | | | | | | | | | | | | | | | |

Besides which we may have ı tht, ı thm, and a multitude of other symbols suggestive of word signs, not entirely arbitrary, but rather abbreviations, by the use of which there

would be but very few frequently-occurring syllables that could not be intelligibly represented by a single character.

In fact, the curved and angular symbols may be blended or merged in a measure into one alphabet combining the three methods of formation with modified signification. For instance: if we wish abbreviations for two frequently occurring words, as *that* and *thought*, we would have four symbols which omit but one element of these words, ı th't, ı th't, ı th't, and ı th't; while ı thrd, under rule 1 (supplying the omitted vowel with *uh*), form the complete word *third*. Thmı is thumb; ı myrrh, ı ı murmur, ı fur, ı gull, are regularly formed words, and do not come under the head of abbreviations or word signs properly. Take the characters ı ı and we can form the words thirty-three. The upper angle is *th*; add *r* for its extension below the line and we have under rule 1 (supplying the natural vowel) *thir*; the lower angle, *t*, and the inclination to the right short *i=y*, and the whole symbol is a word of two syllables, *thirty*. Add ı (*thr*) and with the inclination to the right adding ı (ee), we have *thirty-three* ı ı. The left-

hand half of x, >, Amen; and on analysis of the four alphabets we have in common use, —large and small capitals, Roman and italic—together with figures, punctuation, and other symbols, would give us many complete word and phrase signs without any burdon to the memory because phonetically spelled. And as there are only about eight hundred syllables in common use these could mostly be expressed by a single sign, forming the elements of alagraphy or syllabic short hand—the only system that will ever enable those not specially gifted to become verbatim reporters. Not until we can note each syllable with a single movement of the pen as we now do elementary sounds, will the ideal short hand to which all students may attain be perfected; and it is believed that from the system here presented the elements of a perfect art can be systematized in a future work now in contemplation.

All type being of equal thickness in the several forms of alatypes would also obviate the trouble of “justification” as the spelling is so brief their would rarely be a residue of more than the thickness of two type over

the line, and this could be supplied with quarter or eighth spaces between the words along the whole line—always a definite number.

In type-writing, too, the spacing would be perfect instead of the unequal gaps which now disfigure the page; and it is believed that it will be found practicable to construct machines with a sufficient number of keys to make this system of brief spelling adequate to verbatim reporting by type-writer, and certainly to sending telegraph messages with greatly increased rapidity. In Hall's type writer, for example, which employs but one hand to manipulate the keys, an improvement could easily be added by which the bed on which the paper rests could be moved by springs up or down three positions from the normal or center line by six keys manipulated with the left hand, so that all the type, both vowel and consonant, would strike in any position desired, and do very effectual work without materially adding to the number of type now required; as each symbol would thus assume seven positions. Full sets of type will be furnished gratis to any manufacturer desiring to test its practicability.

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An analysis of the first verse of the following example may more clearly elucidate the whole selection, in which only a portion of the abbreviations are used.

MATT. V.

*The Sermon on the Mount.*

.....M.....

And seeing the multitudes, he went up  
 ..... \ ..... ' ..... } ..... } .....  
 into a mountain : and when he was set, his  
 ..... ' ..... } ..... \ ..... ' .....  
 disciples came unto him :  
 ..... ' ..... ' ..... ' .....

The word *and* can be spelt in three ways: short *a* on the *n* space followed by *d* (*ι*), *a* on the normal line followed by *nd* (*ν*), or inclined *n* \ taking *a* as a prefix and followed by *d*. From its frequent occurrence—averaging over forty times in a thousand words—it is desirable that it should be represented by a brief sign. An \ may represent both that word and the article *an*. Had we now the inclined character \ *an*, it would be a convenient abbreviation, and as we can clip this from *N*, *w*, *x*, *y*, or *v*, we will for the present leave it optional to use



this contraction or , for the word *and*. The word *seeing* illustrates the formation of words commencing with *s*, which, although they may commence with -, the word spelled s-ee-ing .. is better spelled see-ing '•. If written, the *ing* might, for economy of space, be put directly under the *see*, thus : . The word *the*, occurring more frequently than any other in the language—averaging nearly seventy times in a thousand—may also be contracted to *th* 1, for although an inclination to the right would add ē long, 1=the, we seldom hear anything more than the sound of *th* in ordinary colloquial speech. *Ml* illustrates rule first on the omission of short *u* (*uh*), being pronounced *mul*. *Ti* is formed with the *i* inclined to the right, *ti*. *U* on the *d* line after *t* forms *tude* 1, and *s* - completes it. The last syllable may also be spelled 1, the *u* being on the normal line, and the *d* crossing the *sz* line takes *z* after it. *He* is spelled ••. In many words the *h* might be omitted without danger of confusion and • alone employed for this pronoun. *Went* has four elements, 11, two of which are expressed by the character *wē* •, the third by position on the *n* space •, *wen*, to

which *t* is added; or it may be spelled *wě-nt*, thus *ç*<sub>1</sub>. *Up* is *uh* on the normal followed by *p*, *ç*. It might be abbreviated *ç*. *Into* is spelled *intu* (*ç*<sub>1</sub>*ç*<sub>2</sub>). For the article *a*, which more frequently perhaps has the sound of a very brief Italian *a*, it will be better to leave it to the writer to print *ç* or *ç*. For the present *ç* will be employed. *Mountain* has seven elements, *ç*<sub>1</sub>*ç*<sub>2</sub>*ç*<sub>3</sub>*ç*<sub>4</sub>*ç*<sub>5</sub>, *ain* being usually pronounced *an*, although Worcester gives it the obscure sound of *i*=*tin*. It may be spelled with equal brevity *ç*<sub>1</sub>*ç*<sub>2</sub>, or *ç*<sub>1</sub>*ç*<sub>3</sub>, or *ç*<sub>1</sub>*ç*<sub>4</sub>. *When* (*huen*) is written *ç*<sub>1</sub>, *h* by character and *n* by position. Omission of *h*, as suggested for words of frequent occurrence, would leave its expression very brief, *ç*=*'wen*. *Was* may be written in two ways: *ç*<sub>1</sub> or *ç*<sub>2</sub>, with broad *a* on the *s* line or *wa* followed by *s*. *Set* is also spelled either *s-et* or *se-t*, *ç*<sub>1</sub> *ç*<sub>2</sub>. When no other reasons govern, it will always be better to give preference to that method which employs one upright consonant symbol, as it serves to distinguish relative position. *His* is written *h-iz* *ç*<sub>1</sub>. In stenography it is frequently expressed by the same sign as *is* *ç*<sub>1</sub>. *Disciples* has eight elements, *ç*<sub>1</sub>*ç*<sub>2</sub>*ç*<sub>3</sub>*ç*<sub>4</sub>*ç*<sub>5</sub>*ç*<sub>6</sub>. Although the *s* sound is

repeated, making nine, it will not be necessary to give visual expression to more than five, d-is-i-pl-z. It may be written (i-v)- or (i'-v)-, and although the last syllable is properly *pluz* instead of *pulz*, this method shortens by one character a very extensive list of words having *pl*, *bl*, *cl*, and the other initial coalescents as terminal, as ample, bubble, uncle, etc., to which, by adding *s* as plural or possessive, we avoid separating the compounds and the expression of the natural vowel *uh*. *Came* is only written in one way, 'c'.

There are two *d*'s and two *t*'s in the word *dotted*. Remember, then, that the *dotted* line in the following examples is the *td* line, from which to determine the relative position of the other lines and spaces. The cross mark on the *t* when set on the dotted line just reaches the *sz* line. These two lines, as used on the paper prepared for stenography, are very suitable for the manuscript of stenotypography. Characters reaching from one of these lines to the other, or placed midway between them, have only the sound of the character. Placed above the cross mark on the *t*, or

extending from the dotted line into the space above it, it is followed by the sound of *l*, as <sup>^</sup> all, <sup>^</sup> blo. Just below the cross of the *t* is the *m* space, as <sup>`</sup> am; just above the dotted line is the *n* space, as <sup>`</sup> an, and below the dotted line, or extending from the *sz* line into the space below the dotted line, all characters take after them the sound of *r*. Keeping this in mind, with the previous remarks on the *sz* and *td* lines, there will be no difficulty in reading the following examples. The dotted line is only intended to aid in learning, and not a permanent feature.

And he opened his mouth, and taught  
 ..... \ ..... ' ..... ° ..... ʒ ..... - ..... ʔ ..... \ ..... ʔ .....  
 them, saying :

..... ʔ ..... ' .....  
 Blessed are the poor in spirit : for theirs  
 ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ .....  
 is the kingdom of heaven.

..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ .....  
 Blessed are they that mourn : for they  
 ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ .....  
 shall be comforted.

..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ .....  
 Blessed are the meek : for they shall  
 ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ .....  
 inherit the earth.  
 ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ ..... ʔ .....

Blessed are they which do hunger and  
 thirst after righteousness: for they shall be  
 filled.

Blessed are the merciful: for they shall  
 obtain mercy.

Blessed are the pure in heart: for they  
 shall see God.

Blessed are the peacemakers: for they  
 shall be called the children of God.

Blessed are they which are persecuted for  
 righteousness' sake: for theirs is the kingdom  
 of heaven.

Blessed are ye when men shall revile you,  
 and persecute you, and say all manner of  
 evil against you falsely, for my sake.

Rejoice, and be exceeding glad: for great

is your reward in heaven : for so persecuted  
they the prophets which were before you.

Ye are the salt of the earth : but if the salt have  
lost his savor, wherewith shall it be salted ? it is  
thenceforth good for nothing, but to be cast out,  
and to be trodden under foot of men.

Ye are the light of the world. A city that is set  
on a hill cannot be hid. Neither do men light a  
candle, and put it under a bushel, but on a candle-  
stick ; and it giveth light unto all that are in the  
house. Let your light so shine before men, that  
they may see your good works, and glorify your  
Father which is in heaven.

Think not that I am come to destroy the law, or  
the prophets : I am not come to destroy, but to  
fulfill. For verily I say unto you, Till heaven and  
earth pass, one jot or one tittle shall in no wise pass

from the law, till all be fulfilled. Whosoever the  
 fore shall break one of these least commandmen  
 and shall teach men so, he shall be called the lea  
 in the kingdom of heaven : but whosoever shall d  
 and teach them, the same shall be called great i  
 the kingdom of heaven. For I say unto you, Tha  
 except your righteousness shall exceed the righteous-  
 ness of the scribes and Pharisees, ye shall in no case  
 enter into the kingdom of heaven.

Ye have heard that it was said by them of old  
 time, Thou shalt not kill ; and whosoever shall kill  
 shall be in danger of the judgment: but I say unto  
 you, That whosoever is angry with his brother with-  
 out a cause shall be in danger of the judgment ; and  
 whosoever shall say to his brother, Raca, shall be  
 in danger of the council : but whosoever shall say,  
 Thou fool, shall be in danger of hell fire.

Therefore if thou bring thy gift to the altar, and  
 .....}f.....(.....).....\*.....l'.....c.....l.....^.....\..  
 there rememberest that thy brother hath aught  
 ...}...../l'.....l.....l'.....)) .....\*.....^.....  
 against thee ; leave there thy gift before the altar,  
 ....\.....}...../f.....}.....l'.....c.....}f.....l.....^.....\...  
 and go thy way ; first be reconciled to thy brother,  
 ..\.....(.....).....(.....)...../.....\.....(.....).....)).....  
 and then come and offer thy gift.  
 ..\.....l'.....(.....\.....\.....l'.....c.....

Agree with thine adversary quickly, while thou  
 .....(.....).....l'.....f'.....(.....^.....).....  
 art in the way with him ; lest at any time the  
 ..\.....l'.....\*.....\*...../.....\.....\.....\.....\...  
 adversary deliver thee to the judge, and the judge  
 .....(.....)...../f.....}.....(.....).....}.....\.....}.....  
 deliver thee to the officer, and thou be cast into  
 ....l'f.....}.....(.....).....^.....\.....l'.....}.....(.....).....  
 prison. Verily I say unto thee thou shalt by no  
 ....)^.....f'.....\.....\.....(.....).....l'.....^.....(.....).....  
 means come out thence till thou hast paid the ut-  
 .....l'.....(.....).....l'.....(.....).....l'.....(.....).....  
 termost farthing.  
 .l'.....(.....).....

The following example, set without lead-  
 ers, or dotted lines, is a good illustration  
 of the brevity of the system with but few  
 contractions:—



**WAITING.**

BY JOHN BURROUGHS.

) Jo )°

Serene I fold my hands and wait,

Nor care for wind, or tide, or sea ;

I rave no more 'gainst time or fate,

For lo ! my own shall come to me.

I stay my haste, I make delays,

For what avails this eager pace ?

I stand amid the eternal ways,

And what is mine shall know my face.

Asleep, awake, by night or day,

The friends I seek are seeking me ;

No wind can drive my bark astray,

Nor change the tide of destiny.

What matter if I stand alone ?

I wait with joy the coming years ;

My heart shall reap where it has sown,

And garner up its fruit of tears.

The waters know their own and draw

The brook that springs in yonder hight;

So flows the good with equal law

Unto the soul of pure delight.

The stars come nightly to the sky,

The tidal wave unto the sea ;

Nor time, nor space, nor deep, nor hight,

Can keep my own away from me.

## VIII.

### WORD SIGNS AND CONTRACTIONS.

Slight contractions and abbreviations of familiar and frequently recurring words, and a list of word or phrase signs not so numerous as to overburden the memory, will greatly promote brevity without tending to obscurity. Dropping initial *h*, as 'wich, 'ave, 'wen, 'im, for which, have, when, him, etc., could in no instance create any misunderstanding of the text, and if pronounced as written, would only sound a little cockneyish. Each character in its various positions, simply or with slight modification, could well represent a word or phrase of which it is either initial or a component part, as most of them, in fact, now do. Including those given under rule VII., we have the following list: am \ alm \ ah \ an \ at \ air \ are \ ell ' ail or ale ' say ' em ' aim ' a ' aid , ate , err , heir , ill ' eel ' see ' him ' he . in , e'en .

it, eat, ear, hear, all<sup>^</sup> saw<sup>^</sup> awe-  
 awed, odd, or, whole<sup>^</sup> hole<sup>^</sup> old<sup>^</sup>  
 so<sup>^</sup> home<sup>^</sup> oh<sup>^</sup> own. ode. owed.  
 oat. ore. o'er. oar. sue<sup>^</sup> who.  
 isle<sup>^</sup> I'll<sup>^</sup> sigh<sup>^</sup> I'm<sup>^</sup> I<sup>^</sup> ire<sup>^</sup> higher  
 or hire<sup>^</sup> wail<sup>^</sup> well<sup>^</sup> sway<sup>^</sup> wa. wen  
 . wane. when. wet. weight. wed.  
 wade. yam<sup>^</sup> owl<sup>^</sup> sow<sup>^</sup> how<sup>^</sup> out.  
 our. hour. you'll<sup>^</sup> you<sup>^</sup> you'd<sup>^</sup>  
 your. oil<sup>^</sup> wall<sup>^</sup> wan. wad. war.  
 will<sup>^</sup> weal<sup>^</sup> we'll<sup>^</sup> win<sup>^</sup> wit<sup>^</sup> ween<sup>^</sup>  
 weed<sup>^</sup> we're (we are)<sup>^</sup> were<sup>^</sup> wile<sup>^</sup>  
 while<sup>^</sup> wine<sup>^</sup> wide<sup>^</sup> wire<sup>^</sup> yell<sup>^</sup>  
 ye<sup>^</sup> year<sup>^</sup> yawl<sup>^</sup> pshaw<sup>^</sup> yawn<sup>^</sup>  
 yon<sup>^</sup> yacht<sup>^</sup> yet<sup>^</sup> yore<sup>^</sup> wool<sup>^</sup>  
 womb<sup>^</sup> woo<sup>^</sup> wood<sup>^</sup> would<sup>^</sup> shall<sup>^</sup>  
 she<sup>^</sup> should<sup>^</sup> hull<sup>^</sup> hum<sup>^</sup> hun. hut.  
 her. some<sup>^</sup> sum<sup>^</sup> is<sup>^</sup> his<sup>^</sup> as<sup>^</sup> has<sup>^</sup>  
 - sun<sup>^</sup> son<sup>^</sup> sir<sup>^</sup>. The elision of *h*  
*understood* in some other frequently-occurring  
 words would add considerably to this list.  
 As we have the adverb *too*, the numeral  
*two*, the preposition *to*, and the latter also  
 as a sign of the infinitive, it may be joined,  
 when so used, to the following word with

an apostrophe to mark the elision of *o*, as t'give, t'know, etc., and the numeral and adverb written *tu*.

To the student of stenography or stenotypography it is a subject of never failing interest and instruction to devise the briefest possible method of expression, and to discover from what a small fraction of the symbols in common use our written language can be perfectly constructed. The first syllable of the word *nothing* is contained in the first letter (*n*), while the simple dot over the *i*, dropped down to the center line, forms the syllable *ing* (*·*), completing it; while the two words, *in the*, may both be formed from a portion of the *n* or the *h* in either word, thus: *n*. *Scious*—six letters—are condensed in + on the *sz* line, and ordinarily the aggregate of the words in the language could be constructed from one Roman letter.

It is a subject of deep regret to the author that the special type manufactured for this work, at an expense of over three hundred dollars, are so imperfect that they do not clearly represent his alphabetic scheme without more study than will be given by the

general reader. The work has relieved somewhat the tedium of a lingering illness, and is given to the public in the hope that it may be suggestive perhaps of something better, or at least direct public attention to the evils of the system of orthography under which we now labor.

When we reflect that less than one hundred and fifty words—and all these monosyllables—form one half of the language used in common conversation, and that these words might each be represented by a single mark without tasking the memory to an infinitesimal fraction of the extent required to learn their present orthography which requires from three to ten marks each, the great importance of *some* method of reform should, it would seem, be impressed upon the most conservative person who will give the subject proper thought. The great advance of stenography within the past few years, and its close connection with our every day affairs, gives increased hope that its manifest benefits will constantly suggest similar good results to spring from the cultivation and perfection of a science of brief printing. It must come!

Enthusiasts are always bores in their own generation ; but give them patient hearing ; they have often become the prophets and benefactors of the next. The alphabet here given is equally applicable to the expression of modern European languages, as the following example in German will illustrate: —

Unser Vater in dem Himmel. Dein Name

werde geheilget. Dein Reich komme. Dein

Wille geschehe auf Erden wie im Himmel.

Unser tägliches Brod gib uns heute. Und

vergieb uns unsere Schulden, wie wir unsern

Schuldigern vergeben. Und führe uns nicht

in Versuchung, sondern erlöse uns von dem

Uebel. Denn dein ist das Reich und die

Kraft und die Herrlichkeit in Ewigkeit,

Amen.

„

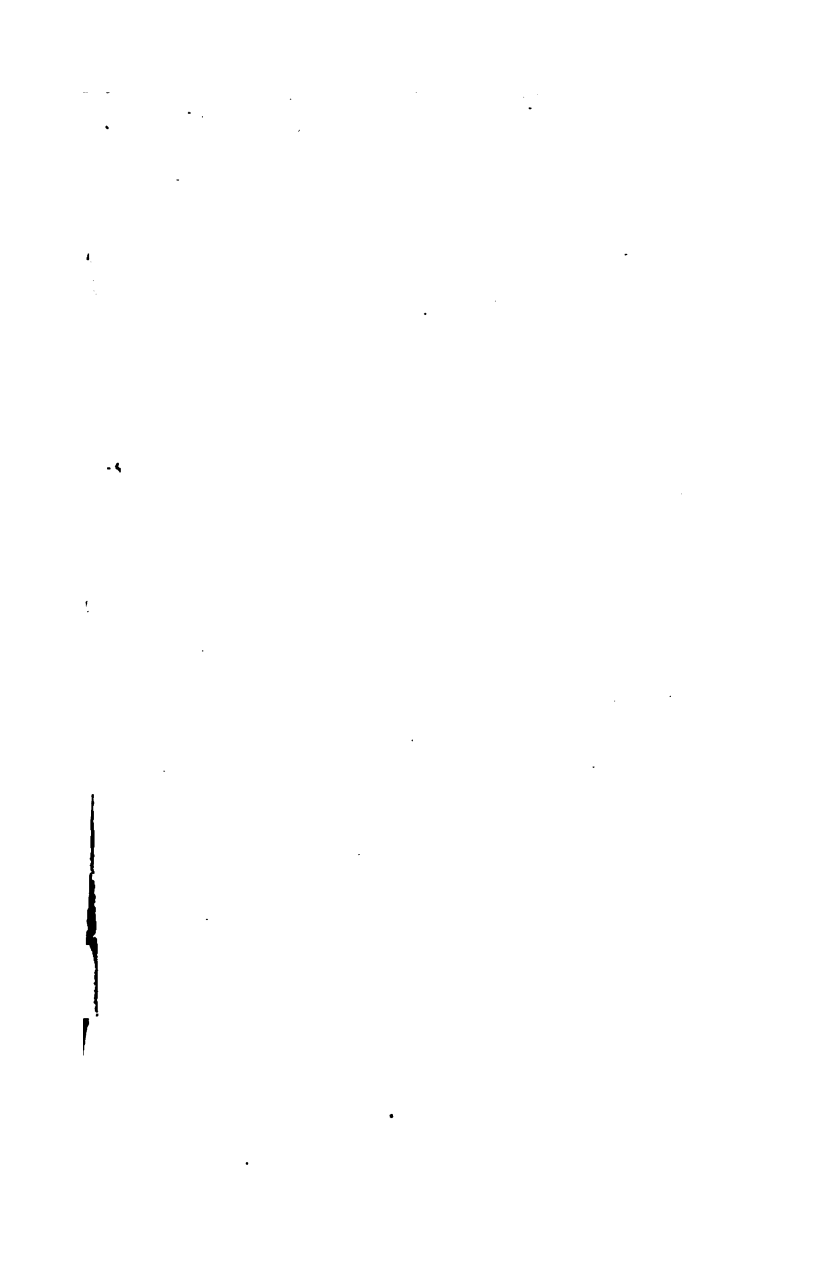
1.

[illegible]



. ° \ , (y + /f - 1 L<sub>o</sub>  
 | )l - °l ° | f° (l) )  
 1 p<sub>1</sub> l ° f 1 °l \ f  
 f r l<sub>o</sub> f l<sub>o</sub> ° 1 (n (f  
 \ 1 - )l )<sub>o</sub> , [f u f  
 . 1 l\ n f \ 1 ° n )f  
  
 . 1 ) , f , f<sub>1</sub> + l<sub>1</sub>  
 )l | f °l \ 1 ° l<sub>o</sub>  
 )<sub>o</sub> ° f<sub>1</sub> \ )<sub>o</sub> l ° f<sub>1</sub> | l<sub>o</sub> l<sub>1</sub>  
 )<sub>o</sub> 1 )<sub>o</sub> 1 °l l<sub>o</sub> \ )<sub>o</sub> f - ° l<sub>o</sub>  
 l<sub>o</sub> (l<sub>o</sub> ° l<sub>o</sub> f ° f<sub>1</sub> - l<sub>o</sub>  
 \ 1 ) ° l<sub>o</sub> " l<sub>o</sub> - ° l<sub>o</sub> l<sub>o</sub>  
 \ 1 - )l )<sub>o</sub> , [f + f  
 . 1 l\ n f \ 1 ° n )f

All history and experience teaches that free governments can only be maintained by a people among whom the blessings of intelligence and education are widely diffused. The most fruitful measure to insure such diffusion is the reformation of our orthography—an object worthy of the thought and labor of the statesman, philanthropist and citizen.





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